



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

"only little can be said of them." Whether the following description of the *o*-sound is the outcome of confusion or something worse we leave our readers to determine: "Vom *o* möchte ich jedoch eines berichten, weil es wieder die genaue Überlieferung der lateinischen Aussprache durch die Italiener klar vor Augen liegt. Das lange *o* sprechen die Italiener meist offen (wie in *sott, Hort*), wir Deutschen nach den Gewohnheiten unserer Muttersprache immer geschlossen (wie in *Sohn*). Wie nun die Lateiner sprachen, sagt uns ein alter Gewährsmann (Sergius, 'Donat.' I, p. 520, 30 f. K): Similiter et *o* quando longa est, intra palatum sonat: *Roma* (noch heute so), *orator*, quando brevis est primis labris exprimitur (ebenso durch die Italiener)."

It would be useless to argue with an author who quotes *amiche, lunghezza, chi, chiarezza* in the same breath, and who displays on every page his want of acquaintance not only with modern but even with classical grammatical literature.

H. SCHMIDT-WARTENBERG.

University of Deseret.

BRIEF MENTION.

'La Tulipe Noire' of ALEXANDRE DUMAS is the latest novel issued from the press of W. R. Jenkins, forming a book of attractive appearance and considerable size (304 pp.). We notice that the same house undertakes a series of Spanish plays, of which 'La Independencia,' a comedy by HERREROS, is now offered to the public at the same price as the single numbers of the 'Théâtre Contemporain.'

The Pitt Press Series (Cambridge) presents two additional French texts for class use: SEDAINE'S 'Le Philosophe sans le savoir,' edited by H. A. BULL, and a second and complete edition of LAMARTINE'S 'Jeanne d'Arc' with "notes historical and philological" by A. C. CLAPIN. The notes, as is usual in this series save when MR. SAINTSBURY is editor, are of decidedly inferior quality. A vocabulary appended to the text of 'Jeanne d'Arc' makes it however a handy book for beginners.

Among the deprints from the *Zeitschrift für romanische Philologie* is a note by R. OTTO on a Catalan poem "Lo conqueriment de

Maylorcha," which has hitherto been placed among the lost works of RAMON LULL. OTTO'S investigations lead him to find in a later poet, ROMEU LULL, the author of the poem.

Another reprint from the same periodical is a poem on the battle of Lepanto by GIOVANNI BONASERA, written in the Sicilian dialect of the sixteenth century, and edited from a Munich MS. by DR. VON REINHARDSTÖTTNER.

The following work was presented at the session, held on April 5, 1888, of the Anthropological Society of Paris: 'Le Patois briard du Canton d'Esternay,' Paris, 1888, in-8vo., 79 pages. This book of M. C. A. PIÉTREMENT is an extract from the *Revue linguistique* where it appeared in 1887 and 1888. It is divided into two parts. The first treats of "Le Brie, les Briards et leur langage," the second is a "Vocabulaire des mots briards du canton d'Esternay," containing about three hundred words not found in the large French dictionaries of BESCHERELLE, LAROUSSE or LITTRÉ.

Through the liberality of MR. S. TEACKLE WALLIS of the Baltimore bar, the library of the Johns Hopkins University has come into possession of a collection of Spanish plays, printed evidently by some literary society of the last century. The plays are chosen from among a large number of theatrical pieces, each bearing the number of its order in the series, and were mainly published at Barcelona, though the presses of Madrid, Salamanca and Seville are also represented. Of the nine quarto volumes thus made up, five, comprising some seventy-five plays, are devoted to CALDERON, while the remaining four contain selections, to the number of sixty-odd dramas, from other leading authors of the flowering period of the Spanish stage. The difficulty experienced in securing specimens of the theatre of the Peninsula (the "Biblioteca de los autores españoles" being the only recent publication which furnishes them in any number) renders the gift of MR. WALLIS all the more valuable and opportune.

The ninth publication of VOLLMÖLLER'S "Sammlung Französischer Neudrucke" is the 'Psaultier' of BAÏF, edited by DR. E. J. GROTH (Heilbronn: Henninger). DR. GROTH brings to his work a solid acquaintance with the

Pléiade school and a lively appreciation of BAIF's literary merit and influence. A concise introduction, which discusses briefly the origin of the 'Psaultier' and BAIF's relation to the music of the time, precedes the textual reproduction of the MS. containing the first sixty-eight psalms. Of interest is the phonetical orthography deduced from the labors of RAMUS, employed by BAIF with the intention of bringing poetry and music more closely together; and from the metres of classical antiquity, where quantity takes the place of accent and the verse is without rime. A comparison of this MS. (1567-69) with a second and similar version of the year 1573, and with a third version of 1587, where the rime reappears and the orthography returns to the common form, is indicated by means of the successive paraphrases of the twenty-third psalm. Remarks follow and a vocabulary of antiquated or phonetically disguised words. It is to be hoped by all scholars interested in the artistic and literary history of the sixteenth century that DR. GROTH may soon give to the public the complete study of BAIF which he evidently has in preparation.

The 'Pronunciation of Spanish in Spain and America' (Hoboken, N. J.: Published by the author) is the title of a pamphlet in which PROF. CHARLES F. KROEH, of the Stevens Institute of Technology, offers the student his valuable aid in the study and practice of the sounds of the Spanish language. The mode of treatment followed by PROF. KROEH is both simple and practical, showing that this drill-book is, what it claims to be, the result of the author's long experience in the classroom. The sounds are arranged and described under the letters of the alphabet by which they are represented, the only classification being that into vowels and consonants, and to each paragraph is added a number of well-chosen vocables for drill. As far as the pronunciation of a language can be taught properly by treating each word by itself, out of its position in connected discourse, it would seem to us that the author had performed his task well, and his drill-book will prove a reliable help to the student as well as to many teachers of Spanish; but its value would have been greatly enhanced by some attention to "satz-

phonetik." In regard to the pronunciation of *s* for instance (p. 14), we are told that "final *s* is frequently dropped in conversation when the next word begins with a consonant, especially *l, m, n, r,*" but nothing is said of the fact that in the speech of Chile (and it was the intention of the author to note the peculiarities of pronunciation in the Spanish colonies of America) the *s* in this position tends to unvoice the following consonant, its disappearance being complete only before the voiceless spirants (STORM, 'E. Ph.', p. 426). Touching colonial Spanish, it is again important to notice that in Lima, the capital of Peru, medial and final *r* is frequently replaced by *l* and still more generally by *d*, so that one hears for instance *queded* for *querer* (cf. *Boletim da Soc. de geogr.*, Lisbon 1882, 3d serie—no. 8, p. 476). It is pretty safe to say that too little is as yet known of colonial Spanish to give us anything like an accurate idea of its phonetic character. Here and there we find a statement that we should wish to see modified, as the following (p. 7): "when short, *o* sounds like *u* in *but*; as in *tonto, nombre*;" an assertion which is besides somewhat contradictory to one made p. 5: "It (the vowel *a*) has the *same* sound whether it is long or short, and *this is true of all Spanish vowels*." Matters like these, however, are of small consequence in comparison with the many excellent qualities of PROF. KROEH's drill-book, which will no doubt prove a great service to both teachers and students of Spanish.

A new volume has recently been added to the German series of D. C. Heath & Co., Boston, by an editor of GOETHE's "Tasso," prepared by PROFESSOR CALVIN THOMAS. The editor avows in the preface that in preparing this edition he has addressed himself "rather to the student of literature, the student of GOETHE, than to the student of the German language in and for itself." And considered from this point of view the book must certainly be pronounced the best edition of a German classic issued in this country. Its principal value consists in the carefully prepared introduction, showing that the editor, with the aid of the German authorities, has himself made a diligent study of this drama. "Tasso" is one of the most difficult master-

pieces of GOETHE'S dramatic art, which reveals its beauties only to mature minds. Hence it is more the obstacles of the subject-matter than those of the language which the editor has to aid in overcoming. No student who has not to a certain degree mastered the language should attempt to read this drama, and consequently there would be no propriety in overloading the notes with lexical and grammatical material, after the fashion of so many manipulators of texts. PROF. THOMAS'S annotations are therefore but few and are concerned chiefly with the meaning of certain passages. Two or three points may be remarked upon here. The words *Einklang der Natur* contain more than a mere allusion to the ancient doctrine of the "music of the spheres," as the whole passage further on discloses. The "good German writers" who use "er fühlt sich *einen* Mann" for the correct "er fühlt sich *ein* Mann," we should like to have seen quoted. It is evidently by a slip of the pen that PROF. THOMAS speaks of the "fulsome adulation in the tone of a sixteenth century court poet;" he evidently means the *Dichterlinge* of the seventeenth century. Since this edition has been prepared, first of all, for the use of students, we do not see any reason for appendix ii. What good does it do the young men to know in which of the various editions a misprint occurs? Scientific exactness of this kind carried into the class room easily becomes ridiculous, while in a text for class use the *Goethekenner* least of all needs it. The innovations in German punctuation which the editor proposes and carries through in the text, commend themselves only as a step toward the subjective license of English writers in matters of punctuation. Despite these few exceptions, we can recommend PROF. THOMAS'S excellent edition of "Tasso" as the best means of increasing among us the study of GOETHE'S immortal drama.

PERSONAL.

DANIEL KILHAM DODGE, PH. D., a frequent contributor to our columns (cf. MOD. LANG. NOTES, vol. iii, pp. 8-9, 57-58, 123-24, etc.) and a former Fellow of Columbia College (N. Y.), has just returned from Copenhagen,

where he spent the summer collecting materials for future publication. He has made some interesting finds in reference to the Old Danish element in English about which he intends to give his views to the readers of MOD. LANG. NOTES; he also copied the Old Danish MS. Life of Jerome (1488), which he hopes to publish soon with accompanying notes and word-list. DR. DODGE has just published a pamphlet, entitled "The Functions of University Fellowships," which will be noticed later in our columns.

H. M. SCHMIDT-WARTENBERG, an earnest supporter of this journal (cf. MOD. LANG. NOTES, vol. ii, pp. 28-35, etc.), has been appointed Professor of Latin and German in the University of Deseret (Salt Lake City). After absolving his Gymnasium studies at Colberg (Germany) in 1881, MR. SCHMIDT entered upon the study of modern philology, spending one semester at the University of Jena, two semesters at Berlin and six semesters at Strasburg. Here he was a member of the English, Romance and Germanic seminaries for two years. He passed his *Staats-examen* in 1885 and had begun his probationary year in Strasburg when he received a call to the Hoboken Academy (N. J.) as teacher of German. A part of the following year (1886-87) he spent in the University of North Carolina (Chapel Hill), where he temporarily filled the chair of Modern Languages in place of PROF. W. D. TOY (cf. MOD. LANG. NOTES, vol. ii, p. 94). In 1887 he was appointed Fellow in Romance Philology at Cornell University, from which institution he received the doctor's degree in June last, on presenting a thesis entitled: "Seneca's Influence on Robert Garnier."

CHARLES BUNDY WILSON, who is already known to our readers (cf. MOD. LANG. NOTES, vol. iii, pp. 142-43), has been appointed Professor of Modern Languages and Literature in the State University of Iowa. PROF. WILSON is a graduate (1884) of Cornell University, where he devoted especial attention to modern languages during his college course. After graduation he spent about two years in study at the University of Zurich and the Collège de France, after which he was appointed Fellow in Modern Languages at his Alma Mater. In 1886 he received there the degree of A. M. on examination and the presentation of a thesis entitled: "Syntax of the Middle High German Popular Epics and of New High German." He was then appointed Instructor for German in the same institution, which position he continued to occupy until entering upon his present duties.